ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London

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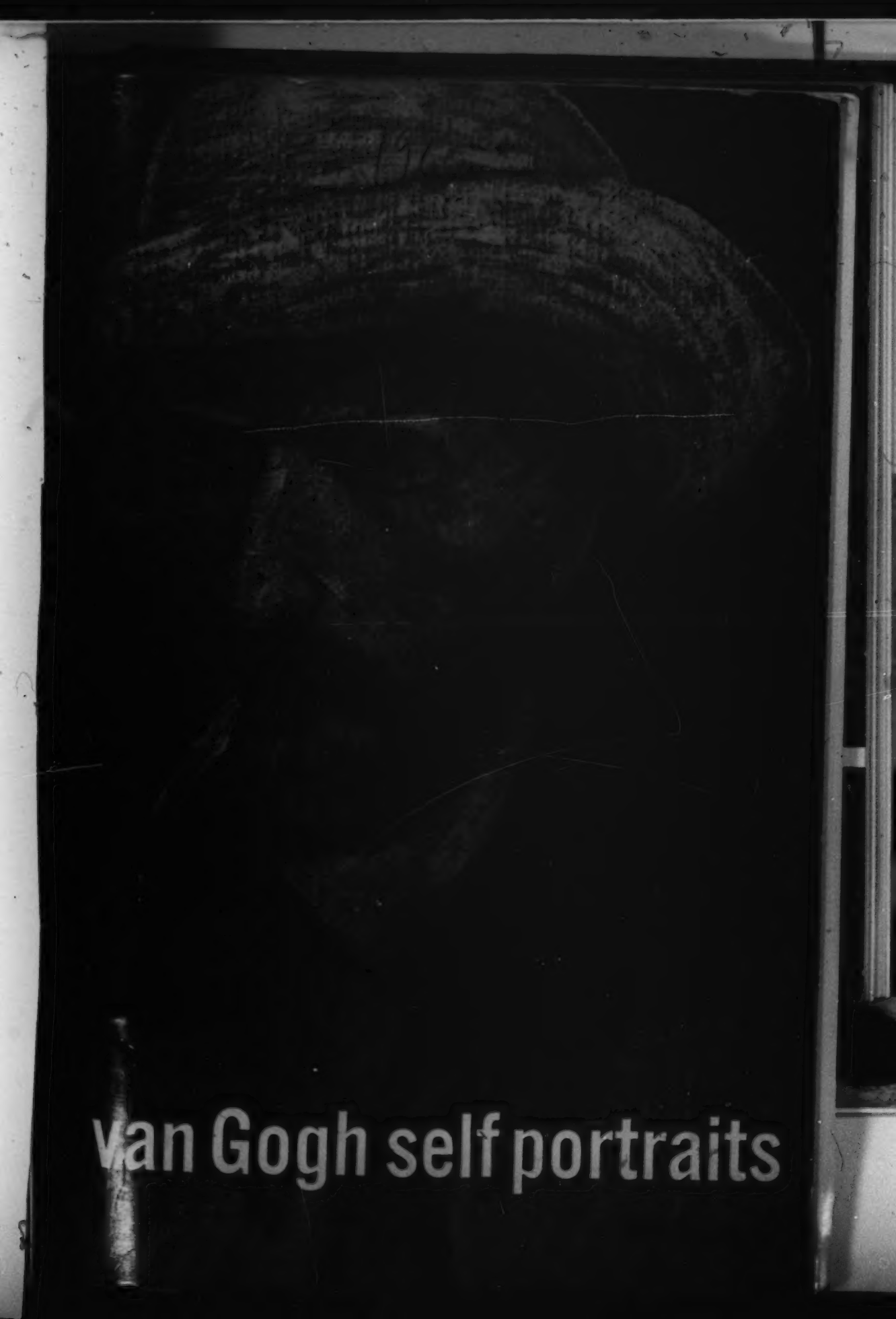
van Gogh self portraits

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October 1960

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Hyde Park 6195-6
Cables Bodarto London

In aid of

The Central British Fund for Jewish Relief and Rehabilitation

and

The Refugee Boys and Girls Clubs in Israel

Acknowledgments

The Directors of Marlborough Fine Art Limited wish to offer their sincere thanks to Engineer V. W. van Gogh, the nephew of the artist, and to other lenders, for their generosity in lending their pictures, and also to Dr A-M. Hammacher, Director, Kröller-Müller Museum, Otterlo, and Mr. W. Sandberg, Director, Stedelijk Museum, Amsterdam without whose help this exhibition would not have been possible. Apart from those self-portraits promised to the van Gogh Exhibition in Canada (illustrations k & l) the Engineer van Gogh has lent all the self-portraits in his collection.

They also wish to express their gratitude to Oskar Kokoschka for allowing them to reprint his essay 'Van Gogh's Influence on Modern Painting'.

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Van Gogh looks at himself

by Dr A-M. Hammacher, Director, Kröller-Müller Museum, Otterlo

The self-portrait, sometimes written, sometimes drawn or painted, is an art-form which has been practised for centuries. Less frequent in those cultural periods when art was the servant of the community, it comes into its own at times when the concept of the community, and of service to it, are controversial matters and the artist has to pay for his freedom with loneliness and contempt. At such times the artist's likeness emerges, always with an unmistakable questioning look, expressive of the painter's estrangement from the community and his silence in isolation. Thus can we tell a Dirk Bouts or a Hieronymus Bosch. But later come those who, freed from the communal spirit of the Middle Ages, join, satisfied and self-sufficient, in the celebration of life.

In the 19th century the self-portrait in the visual arts was subject to phases of rise and decline explicable in terms not only of the personality of the individual painter but also, and principally, of stylistic trends. For instance, Impressionism, based as it was on an intense sensibility to light and on open-air painting, was not conducive to the self-portrait. Only rarely does an Impressionist painter see himself otherwise than as an object whose pictorial value derives solely from the quality of the light at a given time of day and in specific surroundings. The Impressionist as a person loses his identity in the objectivity of the light, and it was no accident that the Neo-Impressionists, and particularly Seurat, felt the need of a scientific basis for this objectivity. Seurat never did a self-portrait. Once, when he ventured to paint himself in the mirror of his mistress's boudoir, he immediately destroyed the picture, partly because he saw it as an invasion of his privacy, partly also for reasons of bourgeois convention. At any rate, he does not surrender himself and eschews personal confession. We are left to find his likeness in the splendour of his paintings which reveal all the still and luminous magic of his tender personality.

It was different in pre-Impressionist days. Among the self-portraits of the Romantics some (Runge, Caspar David Friedrich and Delacroix) are far more than a means of satisfying the artist's pictorial curiosity as to his appearance. At times this research into the nature of the artist's own being has something disquieting about it, as though the image in the mirror were mysteriously transformed into a cold mask of deceptive clarity. The mirror must be overcome.

Not until after Impressionism in its narrower sense does the self-portrait regain its full potential with certain painters – Cézanne and van Gogh above all. There is good reason for the name of Rembrandt to come to mind when we look at the self-portraits of these two artists. (Meyer Schapiro links van Gogh with Rembrandt; Jean Leymairie chose 'Rembrandt and van Gogh in Self-Portraits' as his subject for a lecture at Aix in October, 1959). And yet, the link is not as close as all that in the case of van Gogh. Cézanne in his self-portraits is much nearer to Rembrandt. In the self-representations of both painters in their later years there is the same quiet astonishment about the life force that shaped them. There is the same sceptical view of the world; an air of trouble and grief, but also of grandeur, is common to both. It is the grandeur of the conscious awareness of their inner worth. There is the same element of inviolability; and, with Rembrandt more than with Cézanne, a sense of strength readily turned into gentleness and tenderness. But both Rembrandt and Cézanne lived much longer than van Gogh, who had only five more years before him when he began to paint self-portraits. He knew this himself in a moment of revelation.

The self-portraits begin with the end of the Brabant period (1885) – perhaps in Nuenen but probably in Antwerp – and they end in St. Rémy and in Auvers in 1890,

the year of van Gogh's death. Thirty self-portraits and three sketches are know to have been painted during these five years, which, in the circumstances, is a considerable number. The most numerous are those painted in Paris; then come those of Arles and St. Rémy, a smaller number : seven in Arles (including 'The Painter on the road to Tarascon', F 474, ill. 2) and two in St. Rémy.

That a smaller number was painted in Provence should not be taken as an indication that the artist was less interested in painting himself. On the contrary ! More than ever he is filled with thoughts of portraiture in which the self-portrait takes an especially prominent place. Van Gogh had a long way to go before he reached the heights of the self-portraits painted in Provence. The last of the Paris portraits – that in which he stands before his easel with palette and brushes in hand (1888 F 425, ill. 3) – was painted immediately before the Provence period. Both with regard to format (65 × 51½ cm.) and quality, he achieves in this painting the level he was later to reach in Arles.

The Paris pictures are generally small – in some cases as small as 19 × 14 cm. These very small formats are all the more noteworthy because they are the only self-portraits of the Paris period in which van Gogh painted his head and chest and not only to shoulder length.

The face is small, then, and the manner of painting fine and precise. As throughout the Paris period, the painting is extremely supple, loose in handling and rich in nuances, so that these self-portraits are extraordinarily varied in conception. They also give a psychological insight into van Gogh's state of mind at the time when he was living with his brother Théo.

The few portraits in a dark key painted before he came to Paris are still Nordic in character. They are heavier in conception, rougher and coarser than the finer, more nervous, more buoyant products of the Paris period. The whole series confronts us with the question: what did the self-portrait mean to van Gogh ? Was he interested in his outward appearance ? Very early in his life he was aware that he was different from others, and this awareness was intensified by his conflict with his family. Observing himself and his clothes, he feels that they, too, prevent his family from accepting him as he is. When van Gogh buys his clothes from a second-hand dealer, he knows only too well that he cannot wear them in respectable middle-class homes without causing offence. The difficulties and conflicts in his own home make him feel like an unwanted dog, and this feeling also extends to his outward appearance. He senses that the judgment passed upon him, which is tantamount to a condemnation, will apply to his clothes as well. He carries on a correspondence about them with his brother Théo, saying that Théo, the Parisian art dealer, must of necessity dress differently from Vincent, the painter. He pursues this contrast as far as it will go. He does not reproach Théo in so many words for being better off than he is, or for being better dressed, but there is something like regret in his remark that Théo must be the 'gentleman' and he the man with uncouth manners in ill-fitting clothes. In December 1884 he goes so far as to see in this an obstacle to his ever living with Théo.

There was no doubt a measure of obstinacy in this, but there was also the wish to feel himself at one with the working people, the weavers and the peasants of the countryside. When he stayed with the mine-workers in the Borinage in Belgium, his religious convictions made him make do with a bare minimum, so as to be able to help those in need. As a painter he consciously tries to shock and challenge the well-to-do middle-class. He dislikes 'ladies'. He had a passionate desire to paint portraits, but not of people of rank and position such as were to be found in the drawing-rooms of his time. He prefers to paint women who have battled with life and bear the scars of life's experience.

He feels at home with prostitutes and writes to his young painter-friend Emile Bernard that they too, like the painter, are outcasts from society. (He uses the harsh

phrase 'rebut de la société'.) But like all outcasts, they have a certain independence, and this has its advantages.

The feeling of being an outcast never leaves him. In one of the later letters to his mother (Letter 612) he writes of a self-portrait as making him, a cosmopolitan, appear like one of the peasants of Zundert – like Toon or Piet Prins.

In his letters about one or another of the self-portraits on which he happens to be working, an almost sarcastic tone creeps into his description of himself, particularly when he is writing to his sister, Willemien. He never spares himself. Almost deliberately he inflicts pain upon himself by emphasizing the uglier aspects of his outward appearance (Letter W 7, 1888). He compares himself to those jewellers, themselves almost always old and ugly, who are experts in the handling of beautiful and precious stones. In the same letter he says that as he grows ever uglier, poorer, more ill-tempered and more unhealthy, so he would like to balance all this with the splendour of his colour and the excellence of his composition.

No aspect of his decay escapes his merciless eye. Already in Antwerp he worries at looking 'as if he had spent ten years in a prison cell' (Letter 448). He teeth are bad and for appearances sake he wants to have them seen to. He looks older than his years. We may assume that he is the kind of person who constantly looks at himself in the mirror, anxiously analysing himself. Fortunately, a reproduction of a lost water colour by the English painter Levens has been preserved. It is a right-hand view of van Gogh with his pipe. And it must be admitted that van Gogh's description of himself entirely agrees with the starved, bony, bird-like head of Levens' picture. There are two small sketches of van Gogh with a peaked cap in which he gives himself a rather fuller face. This picture of himself, in which, oddly enough, great emphasis is laid on the collar and, still more oddly, on the shirt button, corresponds more close to the portraits painted very much later. These portraits of the Antwerp period are far removed in respect of colour and outline from the grand style of the heads he painted in Nuenen. For this reason it seems to me unlikely that a self-portrait, drawn or painted, so different in style, would have been produced already in Brabant. Written descriptions of himself occur repeatedly in his early letters; but there is a great difference between a written self-portrait and one drawn or painted, even when the written and the drawn versions correspond, as they mostly do in the case of van Gogh. But his picture of himself does not always agree with other people's impressions.

There are three typical examples of contradictory descriptions from the Paris period, from an English painter, A. S. Hartrick, who knew van Gogh at that time and made a drawing of him; from John P. Russell, an Australian painter, who painted his portrait; and from the famous pastel of him by Toulouse-Lautrec, drawn in profile. I still feel that Lautrec was more successful than Gauguin or anyone else in his portrayal of the nervous tension which expressed van Gogh's attitude towards the world. He is shown sitting at a table, bent slightly forward, with a fixed stare. His hands lie near each other but are not relaxed. There is a characteristic fold in his jacket at the junction of neck and shoulder. Everything expresses movement. He sits as if ready to spring into action. There is nothing in this figure of the Nordic peasant he would so much like to be. Gone is the air of provincialism which characterises the early self-portraits. It might be supposed that this atmosphere was introduced into the drawing by Lautrec, but Hartrick contradicts that supposition. In his book 'A Painter's Pilgrimage through Fifty Years' (Cambridge, 1939; quoted from van Gogh's Letters, 4to2d, Amsterdam, 1955) Hartrick expressly states that van Gogh in Paris did not look so poverty-stricken as he was often made out to be. He tells us unequivocally – and it is just as well to make this point once more – that van Gogh was well dressed in the fashion of the day – better dressed, in fact, than many others in the studio. Hartrick also contradicts the suggestion that van Gogh was robust, as many have described him. He found him rather small in build and not at all thick-set. Among the Paris self-portraits there are certainly some that give

the impression of a fairly well-dressed person, especially the portraits with the felt hat. Sometimes they show van Gogh wearing a collar and a bow tie. His appearance must somehow have borne out the evidence of Lautrec and Hártrick. This much is certain: the peasant-like quality of earlier days is gone. Van Gogh must have been prone to changes of mood – on the one hand, eager to fit himself into the milieu of his brother Théo, on the other, hampered by his failure to adapt himself to his surroundings and the hostility which resulted. He was still thin and sickly looking, as he himself realised later in Arles when he compared a self-portrait of that period with one painted in Paris and noted how much healthier he had looked in Provence.

The usual inaccurate picture of a healthy, robust, broad-shouldered Vincent is given in Dr. Mark Tralbaut's biography (Kindlers Klassische Bildbiographie, Munich, 1958, p. 77), where we read that the physical and mental breakdown of the Antwerp period had left no traces. But the picture van Gogh gives of himself in Paris, and the testimony of Bonger, Guillaumin and Hartrick justifies the conception of a van Gogh still sickly and unstable, a van Gogh continually observing himself with sharp, sceptical but incorruptible eyes.

The portraits of the Paris series as a whole do not convey a homogeneous picture of the artist; they are, rather, variations on the theme of his person. The portraits with the felt hat (F vii, 422 and 421 ills. g, h, and 16) best render the gentlemanly Parisian that Hartrick saw. De la Faille believes No. 421 to be picture which van Gogh is said to have painted of Théo. We should dearly like to have a portrait of Théo painted by Vincent, but apart from being mentioned in the catalogue of Bernheim Jeune in 1901, the picture has never been identified (see: Les Cahiers de Van Gogh No. 4, Geneva, 1958). The first to know of the existence of such a picture would have been Théo's wife. She was, moreover, the owner of this Paris portrait. Her son, Vincent van Gogh Jr., assured me that his mother had always regretted that Vincent had never painted Théo's portrait. For the rest, neither the expression, nor the clothes, the proportions of the face, the position of the left ear, or the somewhat crooked nose justify the change of name.

The three portraits with the felt hat are followed by those with the broad-brimmed straw hat – summer pictures, sometimes showing the artist in a working coat (F 408, 409, 410, ills. 8, e, 9). Other eye-witnesses, Guillaumin, Coquiot, Signac, saw him in blue overalls or in the working clothes of a plumber with little splashes of oil paint on the sleeves. This was a van Gogh who, when over excited in conversation, would behave senselessly, undress himself, kneel down, gesticulate, hiss through his teeth, and founder in suspicion or melancholy. At such times Théo, Vincent's brother, must have looked more strained than ever.

It is the smaller portraits of the Paris period that mainly hold our attention. Van Gogh lived there from February 1886 to February 1888; for a restless person like him this was quite a long time. The portraits were painted during these two years. Up to now the chronological order of the works of this period has not been reliably established. They may, however, be divided into three periods. The first is marked by a continuation of the Brabant-Antwerp palette; in the second the brushwork is broad, restless, almost wild, and the rather brighter palette with its brownish red and dark green tones, is still reminiscent of Monticelli; in the third period the Neo-Impresionism of Seurat and Signac breaks through (F 409, 425, ill. e, j,). The brush stroke becomes shorter, rounder or streaky, the colour brighter. The spatial conception has also changed; he now sees things more from above.

The portraits with the broad-brimmed straw hat show the painter looking drawn, with staring eyes, a crooked nose, and the thinness of his face sharply accentuated. The brush strokes are loose, short and free (particularly in F 409, ill. 8). The emphasis on the enormous straw hat gives it its full three-dimensional force in the picture. These portraits may probably be assigned to the summer of 1887. The conspicuous straw hat may have something to do with van Gogh's admiration for Monticelli. Vincent was wont to identify himself with another person, even to the point of adopting his

mannerisms. When hardly a year later, in Arles, he awaited the arrival of Gauguin and wrote to his sister about it (Letter W 8) he invents for her a fantasy-picture of himself and Gauguin in Marseilles, walking together down the Canebière, himself dressed like Monticelli, of whom he had seen a picture, wearing a large yellow hat, a black velvet coat, white trousers, yellow gloves and carrying a bamboo cane. Even in Paris Monticelli was his chosen model and he venerates his idol to the last, even in respect of his outward appearance.

The small portrait with straw hat and pipe (F 483, ill. 17) I would ascribe rather to Arles than to Paris. In a letter written in Arles to his sister Willemien (W 4) van Gogh compares his appearance in Paris with the way he looked in Arles. Among other things he mentions a white suit in place of a blue one. 'Only the green eyes are the same, but one of the colours in the picture is again, of course, a yellow straw hat like that of a Dutch seasonal farm worker, and with this a very black pipe'. The hat here in question, however, is a smaller one, more like those worn by the peasants of the Camargue than the massive straw hat we know from Paris. The expression is older and wearier than in any of the small Paris pictures. In a letter he says that both his face and head are clean shaven. In the painted portrait they are seen as beginning to grow hair again. Only in the portrait F 545 (ill. 1) and in the portrait with the bandaged ear is he shown without moustache or full beard.

The portraits without a hat show considerable variations. Thus the portrait F 411 (ill. 10) differs from all the others in the proportions of the head, the straight nose, the dark, melancholy gaze. One might doubt that this is really a portrait of Vincent were it not for the unmistakable bristly growth of hair and the piercing stare of the eyes.

But how much brighter, stronger and more aggressive is the small portrait of about the same time, F 419 (ill. 14)! The background shows the same horizontal brush strokes as in F 411 (ill. 10); the clothes are the same, and yet it is a different person who looks out at us, hostile rather than friendly or agreeable. But the expression of the eyes is clear and steady, no longer sad or heavy, the attitude active and irascible. In point of style and character the portrait F 418 (ill. 15) is closely related to the portrait in the Kröller-Müller collection (F 407, ill. 7). Both have in common the same irregular brush stroke and the same conception of colour. The palette reminds us of the Impressionists, Pissarro perhaps, but the handling of the pigment is more expressive and not so much dictated by the object as with the French painters. Van Gogh's features are not as sharp in these portraits as they are in the straw hat pictures, his look is wearier and less defiant, and even the structure of the head is drawn with less precision.

In fact, the contradictory recollections of his contemporaries are sometimes paralleled by the self-portraits of the Paris period. If one considers that they were all produced in the two years while he was living with Théo, one may conclude that Paris and the company of the Parisian painters may have had a bewildering effect on him. But this alone does not explain his later illness and his changes of mood, although it certainly served to intensify them.

Before his abrupt departure for Arles in the Spring of 1888 he condensed the different and dissimilar self-studies in the mirror in a carefully executed portrait which shows him standing before his easel with palette and brushes. In a letter to his sister written from Arles (June-July 1888) he describes this portrait: 'A rose-grey face with green eyes, ash coloured hair, wrinkles on the forehead and around the mouth, stiff and wooden, a very red beard, rather unkempt and sad, with full lips; blue blouse of coarse linen and a palette with lemon yellow, Veronese green, cobalt blue – in short, all the colours of the palette except for the orange of the beard. The face is against a grey-white wall. You will say it is rather like a death's head – like something out of van Eeden's book – well, yes, that's the sort of face it is, and it is not easy to paint oneself – at any rate, it's something quite different from a photograph.'

From the unbuttoned coat which is pulled aside on the left, and from the outline of the shoulder one can tell that the right arm is raised and busily at work painting. The right side of the coat also shows an entirely different direction of the brush strokes from those on the left side where the palette touches it. But it is the expression of movement in the painting arm that dominates the logic of optical observation and determines the form. In representing the brushes the colours are applied in the direction of the brush strokes which define the line of the coat. In the whole carefully worked-through picture the right side of the coat with the contrasting direction of the brush strokes, and the bristly red beard immediately above it, constitute the central theme. The handling of the brush does not follow the form but expresses a movement which itself remains invisible.

In Vincent's case, the initial impulse to paint a self-portrait was not always and necessarily the result of an artistic urge to paint a likeness of himself. More often, it simply meant that he had not enough money to pay a model.

Yet the decisive impulse was always an artistic one. Even when, as in Arles, he was painting landscapes and still lifes, we know from his letters that painting people and faces was as important to him as it had been in Holland. Beyond question there was an inner conflict in him, due to the fate that forced him to paint landscapes, while his deep desire was to paint portraits.

His whole being was far removed from abstraction of any kind; he could visualize an intensification of the human expression, but never an abstract mode of representation.

Whilst living in Arles, he and Gauguin went to the Musée Fabre in Montpellier. Shortly after this the tension between the two men increased and what they had seen in Montpellier made them disagree even more violently. The Dutch school of the 17th century is strongly represented there, and among the painters of the first half of the 19th century there are excellent examples of Delacroix and Courbet.

The heart and soul of this collection was Alfred Bruyas who supported the foremost artists of his time – Courbet among them – and was painted by them on many occasions. Van Gogh was irresistibly attracted by a portrait which Delacroix had painted of Bruyas, a cultured and sensitive man of the world in whom van Gogh believed that he could recognise himself and his brother Théo. This strange piece of self-identification shows again how, with his generous readiness to admire and acknowledge merit in others, he was subconsciously guided by projection and read his own interpretations into what he saw.

Montpellier was moreover responsible in no small measure for a striking change in his conception of colour. It is not immediately recognisable, for its effects are only seen later. But from that point onward van Gogh begins to turn away from bright local colour and tries to find his way back to half-tones. In other words: he turns against Gauguin. More than that: with the urge for broken colours, his Dutch past breaks through again in his painting and, as is typical of van Gogh, in his whole personality. The North makes itself felt. He suffers from the conflict of having to leave the South, with hopes unfulfilled, and turn North again. After Gauguin left Arles and brought their shared life to an end, this conflict was to shape his existence as man and artist.

It is in this context that we have to consider the self-portraits of the Arles period. They are not painted in the same style as those, say, of the Zouave, or of Milliet, or of the postman Roulin and his wife and children. They are different both in colour conception and in the intensity with which he observes himself in the mirror which he had bought in Arles. In the portraits of 'La Berceuse' (Madame Roulin) and of her husband, the postman, he has not yet freed himself of Gauguin's ideas on art. The flat patches of colour, the pronounced contours and the deliberate literary symbolism are not really what he aims at. But he is carried away by Gauguin's

arguments, though he himself was never averse to a style of painting that appealed to simple people. Thus 'La Berceuse' is saturated with his wish to make sailors hark back to their early childhood and the songs their mothers sang at their cradles. But there are a few self-portraits in which this deliberate intent is absent.

There is a difference also between the self-portraits he made before Gauguin's arrival and those with the wounded and bandaged ear that he painted after Gauguin's dramatic departure. Something of Gauguin seems to live on in the powerfully yet freely painted portrait now in the collection of Mr. and Mrs. Leigh Block in Chicago (F xii, ill. o). The colours are strong and life-affirming, without the ashen-grey tone he tried to achieve before Gauguin joined him in September-October 1888. Nor does the portrait show the over-emphasis of his own person which so much occupied him at that time. And yet, he was by no means tranquil in mind. There is the problem of having to give up the yellow house ('la maison jaune') which puts an end to the long-cherished dream of fruitful collaboration with other artists. There is the problem of having to find shelter and security. This he solved, after the frightful experience of seeing the people of Arles turn against him, by seeking voluntary asylum in a mental home. But in spite of all these problems, which might have crushed another person, or at the very least have undermined his productivity, van Gogh's inner compulsion to paint seems to have been stronger than ever. All thoughts of a psychological or material nature are put aside. When he paints himself smoking his pipe (to ward off thoughts of suicide, a tendency of which there are early indications in his letters), he makes no attempt to conceal the wound he had inflicted upon himself in a state of extreme over-excitement. The event itself has left no mark, no echo in his painting. What has left its mark is an unconditional determination that the act of painting should rise above all that has happened to him. There is something challenging – an effort, almost at expiation – in that positive, powerful, high-keyed colour. He seems quite calm. Never again was he to see himself so unerringly, so clearly. It is in this decisive phase of his life, after the clash with Gauguin, that we see the wounded fighter triumphant, bearing the mark of his self-mutilation without sentimentality, almost defiantly. And as we see him thus, he is on the way, not to life, but to death. Within him all must have been like a stormy sea until the urge to paint quelled and overcame the surge of the waves. The tension in this portrait should not be given a psychological, literary interpretation. It would be easy to write a story about the events in Arles in which Gauguin figured so decisively, but the tension in this picture proceeds from a powerful primary passion for painting. Here was at work the demon of painting which sometimes drove van Gogh into emotional turmoil.

This self-portrait evokes the magical significance which was once attributed to the representation of the human likeness. According to this, a part of the life of the person represented was taken away by the picture. The tranquillity which emanates from this picture is not the tranquillity of van Gogh himself, but that of the sated demon of painting as it exhibits his prey – van Gogh – torn and lacerated but more than ever determined to complete his work.

Van Gogh wanted to found a centre of artistic collaboration in Provence – influenced in this perhaps by the example of the romantic Pre-Raphaelite Brotherhood in England – and always felt the need of inter-exchange among artists. He wanted them to paint each other's portraits. This was not often achieved, but the friendship with Gauguin did result in a self-portrait of van Gogh which he dedicated to Gauguin and in Gauguin's picture of van Gogh showing him painting the sunflowers.

Van Gogh thinks that Gauguin portrayed him as even deeper in despair than appears from the self-portrait which he dedicated to Gauguin (F 505 ill. k). What Vincent wanted to paint was not just himself, but the likeness of an Impressionist. He has in mind also 'un Bonze simple adorateur du Buddha éternel' (a simple priest worshipping the eternal Buddha). Nor was that all: he could never work in Provence without conjuring up the ecstatic spirit of Japanese art. To do this he had, as he says, to paint his eyes 'a little' in the Japanese fashion. It turned out to be a complex portrait in which he cast himself in a certain role. The eyes, however, are unmistakable – those eyes

about which Antonin Artaud wrote so inimitably after he had seen one of the Paris portraits (Le suicidé de la société; pp. 64, 65): 'The eyes of van Gogh are those of a great genius; but when he emerges from the background of the picture analysing me, it is not the genius of the painter that I feel alive in him at that moment, but the genius of a philosopher such as I have never met before in my life. No, not the eye of Socrates. Perhaps the unhappy Nietzsche was the only one before him whose eye was capable of unmasking the soul, freeing the body from the soul and laying bare the human body – outside all the spirit's places of refuge.'

He has more to say about the strange penetrating power of van Gogh's eyes. It is almost to be expected that nothing of this is to be found in Gauguin's portrait of van Gogh. Only the curiously cramped attitude is there, and something awry and angular in the figure. Perhaps Gauguin had never been able to bear the gaze of those eyes. Gauguin's painting of van Gogh reveals a peculiar and frightened avoidance, a wish to look past him. We miss the tension and the fire that Lautrec conveyed. The painter sits crowded into the extreme right-hand corner of the picture. In the centre there are only the painting arm and the hand, but the hand looks nerveless and the brush looks thin. Vincent's gaze is fixed on the palette. His is the figure of a man in chains. His whole existence is contained in the space between canvas and palette. Whatever may be lacking from Gauguin's conception of Vincent, he has recognised the torment and the fate to which he is doomed. But he has avoided van Gogh's eyes.

Van Gogh on his part recognised the sick and tortured man in the self-portrait Gauguin sent him. It even made him think of a prisoner. 'Not a trace of joy', says Vincent, but he hopes that this would change. But certainly it was van Gogh who insisted that the two painter friends should paint each other's portraits. He regarded them as contemporary documentations and regretted that it was not done more often, so deep was his desire to comprehend the intrinsic nature of the creative artist.

In St. Rémy, in the old monastery of St. Paul, the self-portraits become fewer. It is not known for certain how many he painted there, but two have been definitely established, and both are of extraordinary power. The first of these (F 624, ill. p; formerly in the Dutch collection Tutein Nolthenius and now in the John Hay Whitney Collection) is mentioned by van Gogh in a letter to Théo (Letter 607). He also refers to another painted during his illness. The picture which he sent to Théo derives its power from the contrast between the blue tones in the background, the blue of the coat and the red of the hair. He is occupied with his palette but the painting arm cannot be guessed as in the portrait in Paris. He pauses in contemplation; the expression of the eyes, as he himself says, is vaguer than formerly. He feels himself to be quieter. The picture differs in style from the Arles portraits, in that greater importance is accorded to the linear surface structure. The rather trailing brush-stroke moves over the whole canvas. On the other hand, in the brush-strokes with which the head is painted, and in those which define the hair and the beard, with their crispness and strong colour, violent, almost flaming accents contrast with the agitated, dark, unusual blue of the coat and the background. Compared with the picture painted in Arles, there is a great difference in the rendering of plastic volumes. As we have seen the portrait given to Gauguin (F 505) was carefully thought out. The brush stroke contributed to the modelling, the head was plastically conceived, the body and the jacket were quite compactly painted. In the blue portrait of St. Rémy the impression of the physical appearance is much weaker. The bodily element, no longer so compact and of a piece, is present only in the expressive force of the lines. The lines continue into the background where they become somewhat shorter, more violent and broken. They crowd around the head in a swift and bold handwriting indicative of mastery over a passionate emotional impulse. The fascination of this portrait consists in the ingenious movement of the brush-strokes over the whole picture surface. Freer than ever before, they always proceed from the person or the object. The background is no longer mere background, but the continuation of emotional expression. Not only the eyes see: the whole picture sees. Like a still island amid the whirling movement, the flat portion between the left eye and the ear lies pale, almost tender, where the strongest light falls on the face. Between this brightest

light and the darkest blue-violet of the background the half tones of the head appear with an indescribable delicacy, like precious jade. The picture really begins at the bottom with the triangle of the palette. The thumb is powerfully modelled and is surrounded with small half-moon touches of brilliant colour. From the triangle the lines rise in an ever denser stream.

The series closes with the portrait, originally in the collection of Dr. Gachet, which was given to the Louvre by his son (F 748, ill. r). It is in a way the further development of an expression foreshadowed in the blue portrait in the Whitney collection. Here the painted line, starting in the background, evolves into a spiral movement matching the spiral movement in the night sky, with its stars, which van Gogh had painted in St. Rémy. In those landscapes movement was communicated by the rays of the stars. Vincent always sees more than the Impressionists. He is a symbolist in his sensibility. His illness had bestowed upon him states of religious ecstasy which he had never known before and which, later, amazed even him. After all his hopes in Arles had been frustrated and he had to go to St. Rémy, he turned away completely for a time from his sun-symbolism and entered the nocturnal sphere of the moon. The breaking-up of closed areas and the constant increase of the open spirals is effected in the transitional stages which are to be found especially in his drawings. Recurring attacks brought him down to a condition of inescapable, hopeless depression. Each new attack struck him a harder blow. The pictorial representation of such states of mind is anchored in an ancient linear symbolism which, sub-consciously operative also with van Gogh, was influenced and further strengthened (especially in Arles) by his intimate knowledge of the Japanese woodcut. (The stylised wave movement, for example, which was later to flourish in the *Art Nouveau*, originated in Japanese Art).

The oft-mentioned last self-portrait now in the Louvre is not conceived with as much unity as the Whitney self-portrait. Compared with the Whitney picture, it has been more thoroughly worked through. The brush-strokes start at the lowest coat-button and rise over the shoulder up to the background where a whirling movement develops on the right, takes on a distinct spiral form above the head, but is not carried through consistently. The colours – pale blue, green and broken white – correspond to his increasing dislike of the South and to the growing longing for the North which has revived his earlier conceptions of form and colour. In this he is, however, not consistent. He is at the mercy of strong and contradictory impulses. The head is broader, the body more robust than in the Whitney picture. The difference of opinion regarding the date inevitably implies a difference of opinion also with regard to the place where the portrait was painted: St. Rémy, Paris or Auvers. I think it is impossible that Vincent painted the picture in Paris while staying with his brother Théo and his young family on his way to Auvers. They lived in a small apartment which was crowded with too many people for van Gogh's taste. Besides, from Auvers he writes to his brother Théo about a self-portrait which he had brought with him from St. Rémy, and his letter clearly indicates that Théo had never seen this portrait.

It would take us too far to go into all the details of this controversy, which is a matter rather for the art-historian. But there can be no question that towards the end of his stay in St. Rémy, when, homesick and restless, he wanted to go back North and hoped to find a place where he could stay for a while near Dr. Gachet, Vincent looked better. His sister-in-law, Jo van Gogh-Bonger, who met him for the first time in Paris on his way through to Auvers, was astonished at his healthy colour and cheerful and confident air. In her opinion, 'of all the self-portraits, that before the easel is the best likeness of him as he was at that time.' She wrote this in 1913. No one, therefore, can claim this remark as proof of either the time at which she first saw the picture in question or the time at which it was painted. (Yet M. Florisoone has done so with minor but important inaccuracies, in quoting her words (p. 37, Catalogue 'Van Gogh et les peintures d'Auvers-sur-Oise, Orangerie-Paris, 1954). Florisoone omits the words 'before the easel', which probably refer to the Paris portrait (F 425, ill. j) or the later one of St. Rémy (F 624, ill. p), but certainly not to the last portrait, which has no easel in it.

In fact, it is only on stylistic grounds that the portrait could be placed as belonging to the St. Rémy period, i.e. to a time when the spiral motive though declining was still in evidence. For in Auvers these motives gradually disappear from his pictures. The wave-like lines of the work painted in Auvers no longer seek a centre; they become contours (*Art Nouveau* style) or lines freely drawn. The phase of the spirals has clearly come to an end. The robust health that his family thought they saw was merely a sign that once more, for the last time, the spirit had escaped the whirling turmoil of the supernatural, and that van Gogh was still in command of it.

'Mistrust', said Antonin Artaud, – and his own tormented life gave him the right to say it – 'mistrust those beautiful landscapes of van Gogh – they are as ruinous as they are calming, they bring pain as surely as they bring deliverance.'

There was reason enough already to mistrust the healthy van Gogh as he appeared to his contemporaries, even without the bright blue whirling flames in which he saw himself. And soon, on the 27th of July 1890, he was to bring deliverance to himself.

Van Gogh's Influence on Modern Painting

By Oskar Kokoschka, 1933

On the occasion of the commemoration of the centenary of Van Gogh's birthday I have been asked for a statement on his influence on modern painting. Though I am of the opinion that an art critic would answer this question better, I may, so far as the limited space allows, suggest one or two points possibly overlooked by experts who deal with artistic style and content and psychological approach to art.

It has always been the practice of artists to build their edifice with some bricks of the past. But Van Gogh's effect on contemporary art I should like to compare to that of delayed action because modern painters, under his influence, seem to feel that something is changing, something new is coming, but they do not know how and why.

No visitor could ignore the evidence of the disruption in the traditional approach to art in any exhibition of Van Gogh's painting which included work by the Fauves, Cubists, Surrealists or Non-objective artists. Society's general uneasiness on how to give a verdict on art lends a sombre significance to all art, that of the past and that which is to come.

However, as far as the objective content of Van Gogh's painting is concerned, no new elements seem to justify the revolutionary change : his subjects were not different from the flowers, still-lives, portraits and landscapes chosen by the impressionists from whom he had taken over. The next thing the connoisseurs, picking busily around their barnyard of traditional art, were to ask was, why, for instance, the art of the impressionist was still impressively compact, whereas Van Gogh's art did not give them this feeling of security any longer. The masterly constructed paintings of Manet, Monet, Sisley, Pissarro and Renoir could be taken to pieces, studied in detail and analysed in accordance with patched-up art theories drawn from classic art by experts of varying merit and reputation. These experts had the advantage of belonging to a world whose general structure of mind depended on the spiritual heritage of the 18th century, just like their favourite painters, whose work they classify according to their favourite method. The 18th century was neoclassicist ; even Goya, it must be remembered, was the king's painter. The following century was too sophisticated to be surprised by the social changes or even to notice them at all. The social elite could afford to watch a vision of materialistic progress but of compact superficial stability. Remember Cézanne's pyramids, cubes and cylinders.

Alas, such a world has become an alien one to us. The fact alone of two world wars, with all their tragic implications for the common man, like transfer and expropriation of whole nations, contains clear indications that no illusions are possible about the changed reality. In a world full of impropriety, human nature has substantially altered from progress to something close to regression. Millions of slave-workers still in camps !

As I said before, Van Gogh's originality must not be looked for in the objective content of his painting, but rather in his strange ability to catch the passing thoughts of *malaise de la vie* of our time. The sunflower, the basket of potatoes, the unavoidable self-portrait, undulating cypresses and distant views gained under his brush a tension and finality, as if, with the upsurge of the mechanical age, the last breath of everyday life would come to its end. The elegance and easygoing leisure of human existence in a world perceived as a still-life or native *nature* would be no more. Like the daemonic world of another Dutch painter, Hieronymus Bosch, whose work reveals the hellish estrangement of man, so Van Gogh's world is no longer lulling society into security.

The average man of today, who has risen to fear the deluge that is coming over the world, recognises this vision of Van Gogh as a reality. It must be remembered that the painter started as a missionary in one of the poorest mining districts. It is the fiery tongue of his magic which dominates the subject. Life has to be experienced and not dreamt ! So long as the objective nature of reality is twisted, idealised according to a canon of unreal beauty, none can be sure that some Utopians are not dreaming of a metaphysic Arcady. Like Virgil's islands of herdsmen and shepherdesses it never can be found on a map but is preached from all the political soapboxes of today. Where the esoteric artist has nothing to give to the ordinary man and woman of his day, *malaise de la vie* becomes apparent, man finds himself estranged in his environment. When social problems were simple, artists could be pleasant and social conscience was dumb. On the other hand, Van Gogh's reaction, the days of Impressionism being over, has to be understood as a violent reaction of modern man's bad conscience, his "collective guilt" as it has been called, to his environment of extreme technical progress, where he finds himself shanghaied and pressed into service of the mechanism of ultimate self-destruction. Society is in danger of losing control of the mind, aestheticism answers human despair with a chuckle.

There is no doubt that art mirrors society's mind. Whenever social revolution occurred it resulted in the handing over of the spiritual heritage of the older culture to a younger, barbarian civilisation. Drawn from a lower strata, renaissance in art is an organic growth; where it differs from Impressionism is that it puts the stress on tension and finds expression in a new magic of the form. It is the task of the phenomenalists to explain this process. Let us understand Expressionism as the living voice of man, who is to recreate his universe.

Certainly, the hellfire of burning towns today is reality to the common man as was the bestiarium of Hieronymus Bosch's imagination engendered in plague and pestilence, foulness and devilry of the wars fought for religious ideologies during the Schism of Catholicism. Bosch's rival artists may have dreamt of the celestial beauty of metaphysical life in Heaven. Likewise our generation is wishfully thinking of the social justice on Earth to come. That trend of advanced and abstract art, at present internationally so domineering, which does away with the image of man and all man-made objects and human environment, is just in keeping with the unrealistic philosophy of our prophesied brave new world.

Now, why then do Van Gogh's critics make capital out of his mental illness in confidential asides to their public ? Perhaps to obscure the crucial problem of society in modern industrial civilisation.

I agree with those who believe that the cheap publicity given to Van Gogh's illness, merely material for entertaining biographical thrillers, should give way to a new understanding of the work of this man of genius, which should be seen with new eyes on the occasion of the centenary of his birth. The artist did face the reality of existence, however disconcerting, rather than close his eyes before the tragic futility of mechanistic life !

I believe that he had no illusions about the future ; nor did he intend to carve a niche for himself in the cold halls of fame, where the laurels of those rivals in fashion, skill and technique soon dry to dust. But most certainly he would have been the last to hope to leave the imprint of his mind on the abstract artists, since there seems little point in their painting and sculpturing anything.

Nobody took any notice of him when he died. But the spell of this highly disturbing ghost, like those of the painters of great eminence of the past, will always linger on in the artistic firmament.

Van Gogh self portraits

1 Self portrait of the Artist at his easel

Oil on canvas: 18 × 14½ ins. (45·5 × 37·5 cm.)
Neunen or Antwerp period (1883-1886)

Collection: Mme. J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 186, p. 154

2 Self portrait

Oil on canvas: 18½ × 15 ins. (46 × 38 cm.)
Neunen or Antwerp period (1883-1886)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 188, p. 155

Exhibited: Municipal Museum, Amsterdam, September-November 1930, Catalogue No. 3

3 Self portrait

Oil on canvas: 10¾ × 7½ ins. (27 × 19 cm.)
Antwerp period (1885)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 224, p. 180

Exhibited: Municipal Museum, Amsterdam, July-August 1905, Catalogue No. 69

4 Self portrait

verso: Portrait of a farmer

Oil on canvas: 16½ × 12½ ins. (41·5 × 31 cm.)
Paris period (1886)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 229, p. 183
Opgang, Année IV, No. 162, p. 265 (22nd March 1924)
W. F. Douwes, Vincent van Gogh, pl. 36

Exhibited: Municipal Museum, Amsterdam, July-August 1905, Catalogue No. 439
Gebouw voor Beeldende Kunst, Amsterdam, April 1924, Catalogue No. I, reproduced

5 Self portrait

verso: Potato eaters

Oil on canvas: 16½×13 ins. (41×33 cm.)
Paris period (1887)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. VI, p. 289
L'Amour de l'Art, April 1937, No. 4, p. 3

Exhibited: Van Gogh, Paris, 1937, Catalogue No. 4, reproduced

6 Self portrait

Oil on canvas: 18½×14 ins. (47×35·5 cm.)
Paris period (1887)

Collection: Louis Bernard
Barbazanges Art Gallery, Paris
Dr H. Eisler, Vienna
Dr A. Gold's Art Gallery, Berlin
Alexander Lewin, Guben
Private Collection, Switzerland

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 405, p. 294
E. Bernard Lettres de Vincent van Gogh, pl. XCVII
Paul Colin, Van Gogh, pl. 40
M. Valsecchi, Van Gogh, 1952, pl. 9

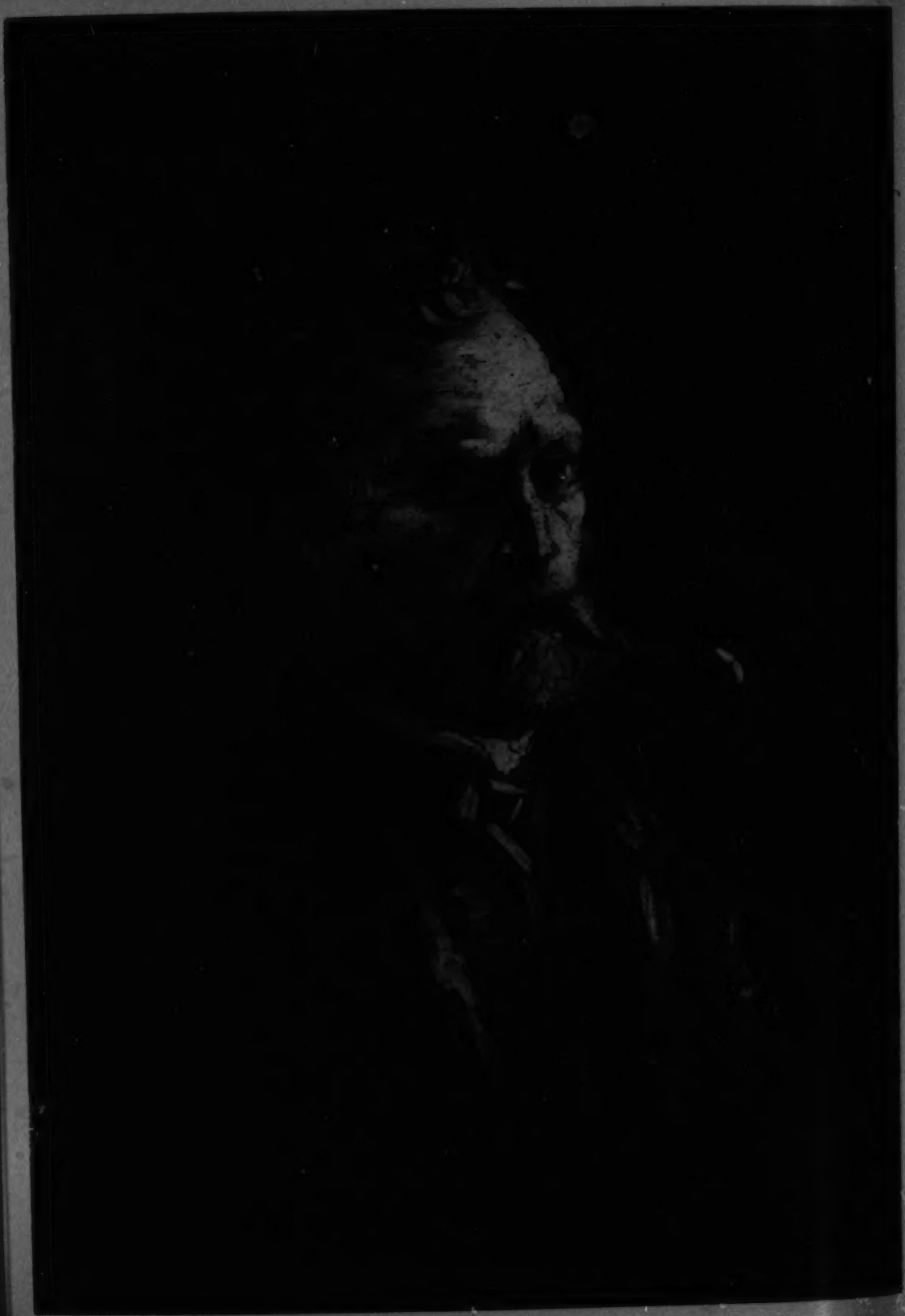
Exhibited: Retrospective, Salon d'Automne, Paris, 1912
Retrospective, Galerie Marcel Bernheim, January 1925, Catalogue No. 13
Secession, Vienna, 1925, Catalogue No. 93
Municipal Museum, Amsterdam, September-November 1930
Boymans Museum, Rotterdam, December 1933-January 1934, Catalogue No. 37
Kunsthalle, Basle, October-November 1947, Catalogue No. 46
Kunsthaus, Zurich, June-August 1950, Catalogue No. 28

7 Self portrait

Oil on cardboard: 12½×9 ins. (32×23 cm.)
Paris period (1887)

Collection: Mme J. van Gogh-Bonger, Amsterdam
Mme Thea Sternheim, La Hulpe-les-Bruxelles
Rijksmuseum Kröller-Müller

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 407, p. 295
Vincent van Gogh, Reproducties naar zijn werken in de verzameling van Mevrouw H. Kröller-Müller, No. 48
J. Meier-Graefe, Vincent, Vol. II, No. 14
L'Art Vivant, année III, 63 (1st August 1927), p. 625



8 Self portrait

Oil on cardboard: 16⅛×13 ins. (41×33 cm.)
Paris or Arles period (1887 or 1888)

Collection: V. W. van Gogh, Amsterdam

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 408, p. 296
Moderne Kunstwerken, année VII, II, No. 88
Beeldende Kunst, année II, 12, No. 94
Pierre Godet, Van Gogh (L'Art decoratif, année XIII, No. 136, p. 95, September 1911)
Op de Hoogte, année II, 8, p. 481 (August 1905)
Roch Grey, Vincent van Gogh (en couleurs)
Théo van Gogh, Lettres à son frère Vincent (frontispiece)

Exhibited: Muncipal Museum, Amsterdam, July-August 1905, Catalogue No. 167
Paul Cassirer, Berlin, Catalogue No. 37
Internationale d'Art, Venice, 1920
Pulchri Studio, The Hague, March-April 1925, Catalogue No. 51
Municipal Museum, Amsterdam, September-November 1930, Catalogue No. 58

9 Self portrait

verso: Still Life

Oil on canvas on board: 16½×12½ ins. (42×31 cm.)
Paris period (1887)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 410, p. 297

Exhibited: Municipal Museum, Amsterdam, July-August 1905, Catalogue No. 24
Gebouw voor Beeldende Kunst, Amsterdam, 1924, Catalogue No. 8

10 Self portrait

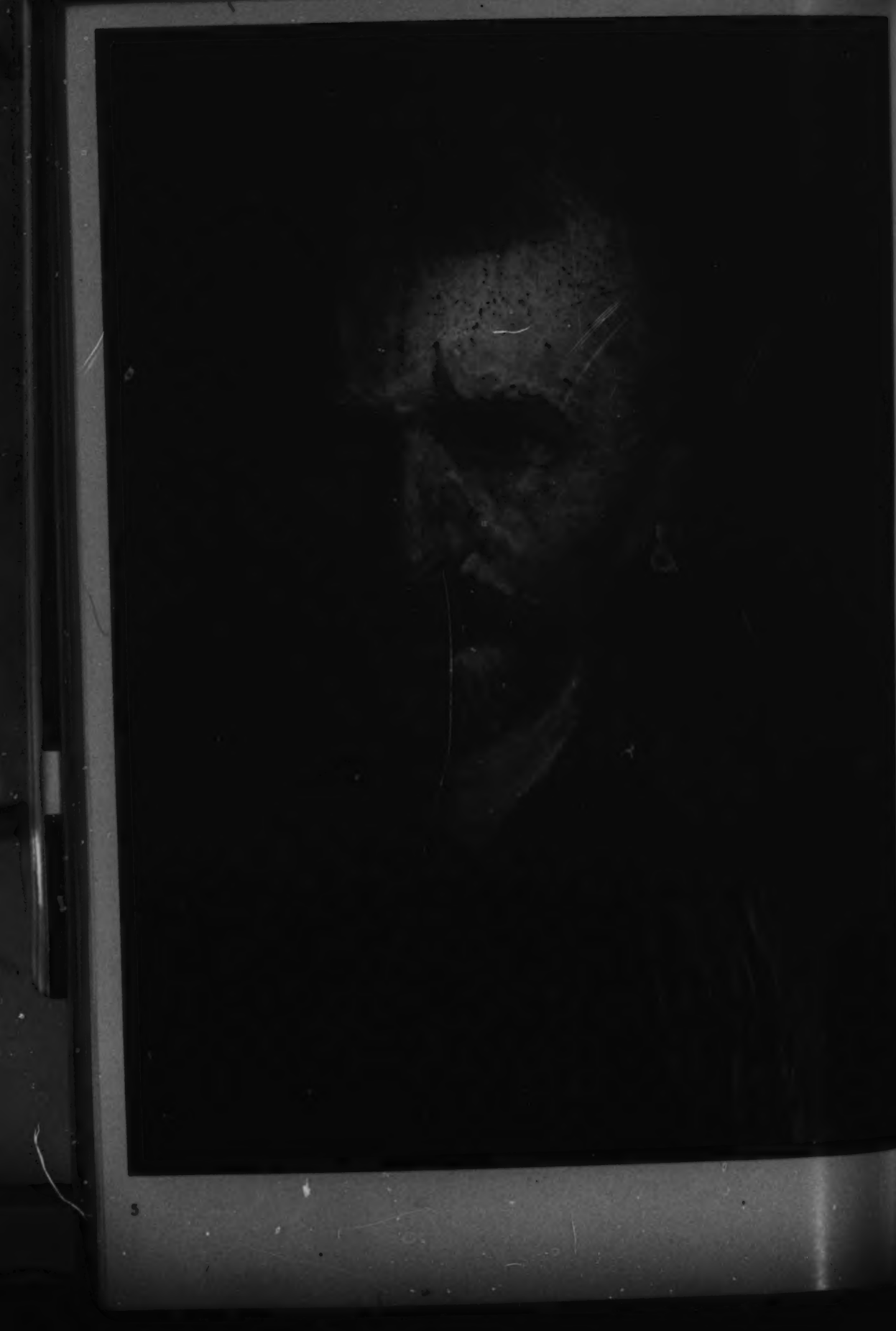
Verso: Bird's ne

Oil on canvas on board: 17⅛×12½ ins. (43.5×31.5 cm.)
Paris period (1887)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 411, p. 298
L'Amour de l'Art, April 1937, p. 3, No. 3

Exhibited: Municipal Museum, Amsterdam, July-August 1905, Catalogue No. 18
Van Gogh, Paris, 1937, Catalogue No. 3, reproduced



11 Self portrait

Oil on board: 16¼ × 13 ins. (41 × 33 cm.)
Paris Period (1887)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 419, p. 298
J. Meier-Graefe, Vincent, Vol. II, pl. 15
G. Hartlaub, Vincent van Gogh
F. Knapp, Vincent van Gogh, pl. 16, p. 20

Exhibited: Municipal Museum, Amsterdam, July-August 1905, Catalogue No. 45
Montross Galleries, New York, October 1920, Catalogue No. 64, reproduced
Leicester Galleries, London, November-December 1926, Catalogue No. 5, illustrated on cover
Glaspalast, Munich, 1926, Catalogue No. 2084
Paul Cassirer, Berlin, January-March 1928, Catalogue No. 31 reproduced
Galerie d'Art M. Goldschmidt, Frankfurt, March-April 1928
Catalogue No. 20, reproduced
Municipal Museum, Amsterdam, September-November 1930, Catalogue No. 30

12 Self portrait

Oil on canvas: 24 × 19¾ ins. (61 × 50 cm.)
Paris period. Signed Vincent '87

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 414, p. 300
L'Art Vivant, année III, 63 (15th July 1927), p. 567, reproduced on the cover
L'Amour de l'Art, April 1937, p. 10, No. 28
De la Faille, L'époque française de van Gogh, p. 11

Exhibited: Musée de l'Etat, Amsterdam, 1927-30 (on loan)
Municipal Museum, Amsterdam, July-August 1905, Catalogue No. 69
P. Cassirer, Berlin, May-June 1914, Catalogue No. 38
Retrospective, Galerie Bernheim Jeune, Paris, June-July 1927
Municipal Museum, Amsterdam, September-November 1930, Catalogue No. 8
Van Gogh, Paris, 1937, Catalogue No. 28, reproduced

13 Self portrait

Oil on cardboard: 7½ × 5½ ins. (19 × 14 cm.)
Paris period (1887)

Collection: V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 418, p. 302

14 Self portrait

verso: Woman of Neunen

Oil on canvas: 16½ × 13 ins. (41 × 33 cm.)
Paris period (1887)

Collection: V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 419, p. 303
L'Amour de l'Art, April 1937, p. 3, No. 2

Exhibited: Van Gogh, Paris, 1937, Catalogue No. 2, reproduced

15 Self portrait

Oil on cardboard: 7½ × 5½ ins. (19 × 14 cm.)
Paris Period (1887)

Collection: V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 420, p. 304

16 Self portrait

Oil on cardboard: 7½ × 5½ ins. (19 × 14 cm.)
Paris period (1887)

Collection: V. W. van Gogh

Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 421, p. 304

Exhibited: Vincent van Gogh, United States of America, 1936, Catalogue No. 16

17 Self portrait

Oil on cardboard: 16½ × 12½ ins. (42 × 31 cm.)
Paris or Arles period (1887 or 1888)

Collection: Mme J. van Gogh-Bonger, Amsterdam
V. W. van Gogh

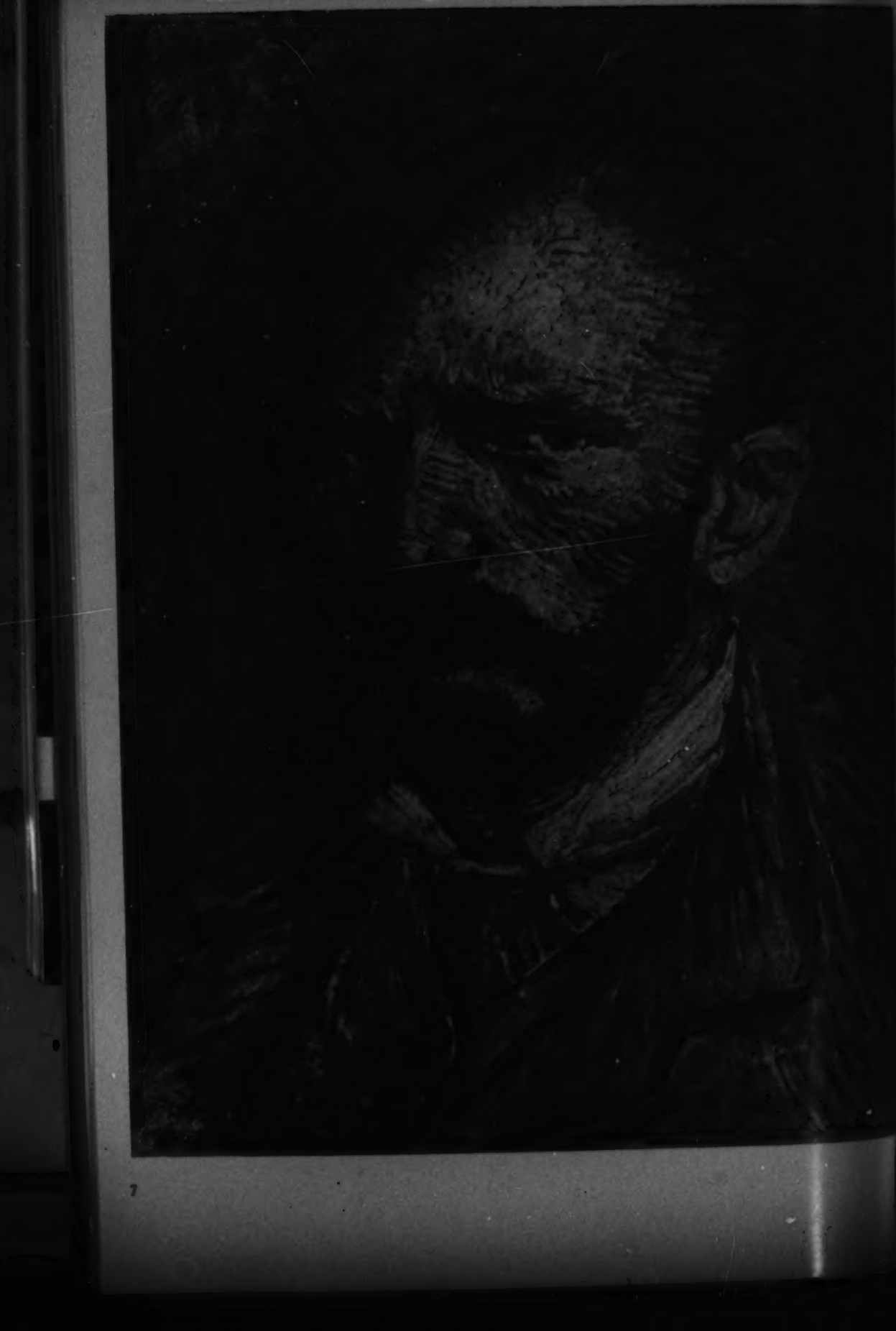
Literature: De la Faille, Vincent van Gogh, Editions Hypérion, Paris, 1939, No. 423, p. 306
De la Faille, L'époque française de Van Gogh, p. 51

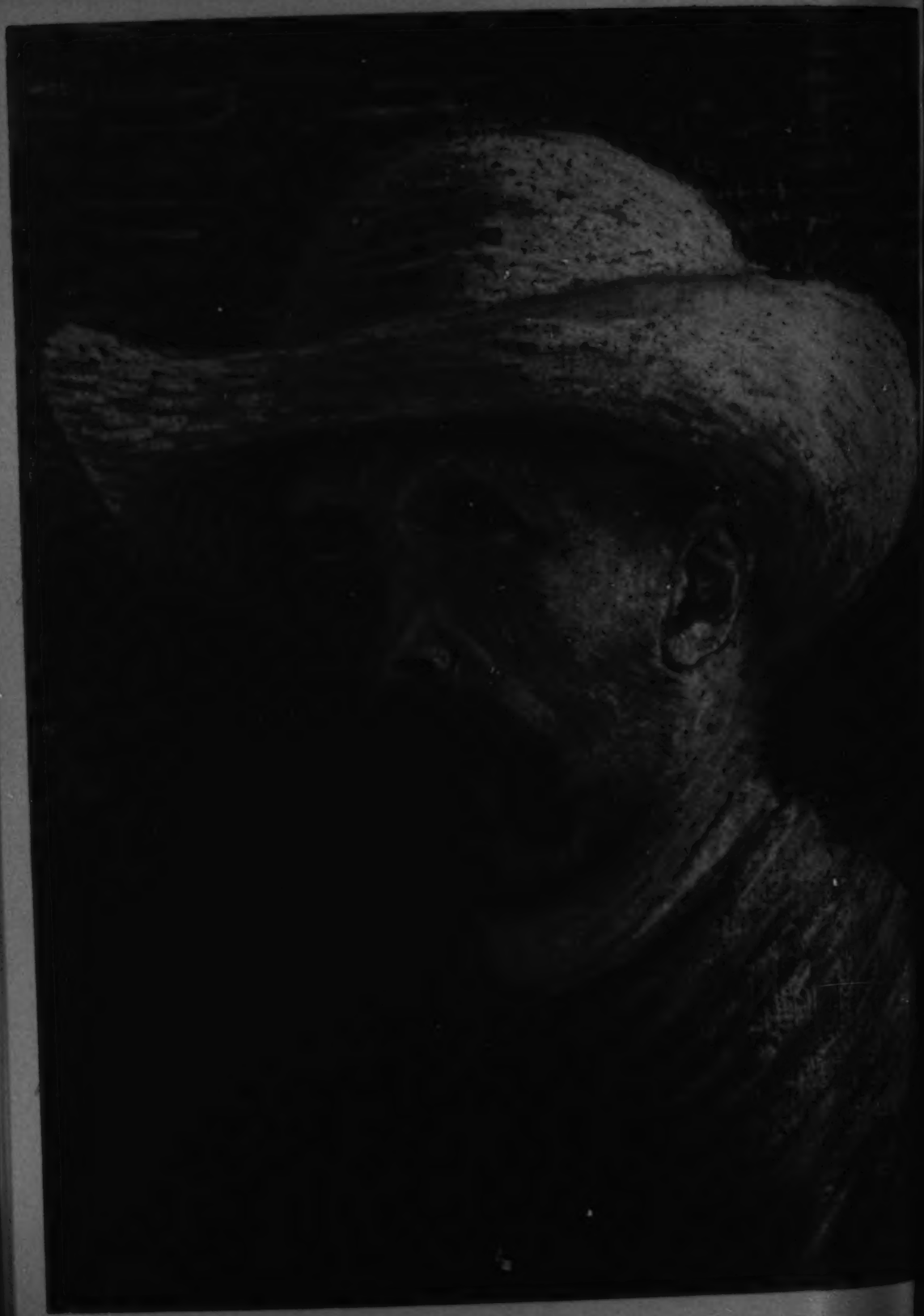
Exhibited: Glaspalast, Munich, 1926, Catalogue No. 2085, reproduced
Retrospective, Galerie Bernheim Jeune, Paris, June-July 1927
Municipal Museum, Amsterdam, September-November 1930, Catalogue No. 65

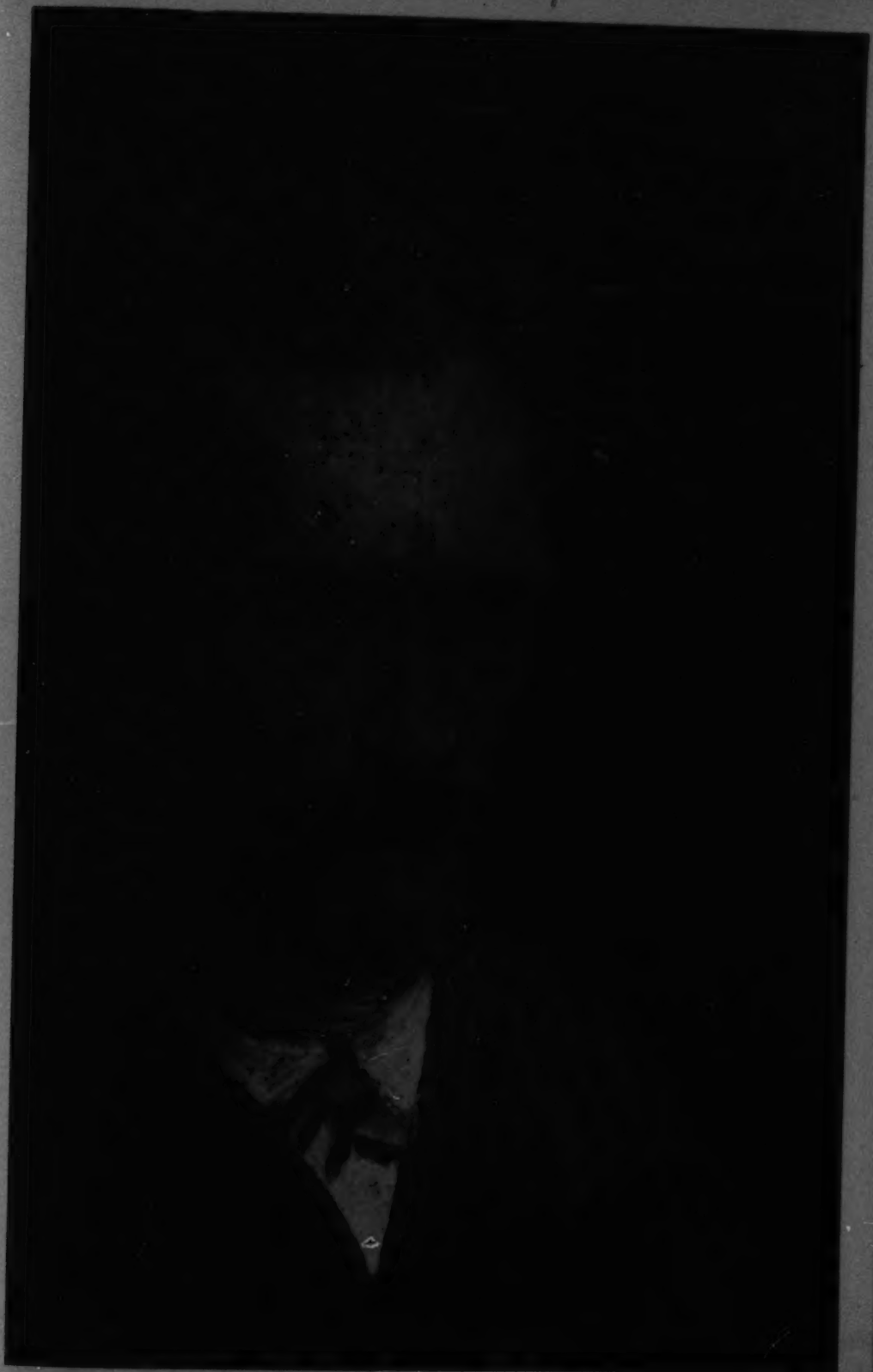
18 Self portrait

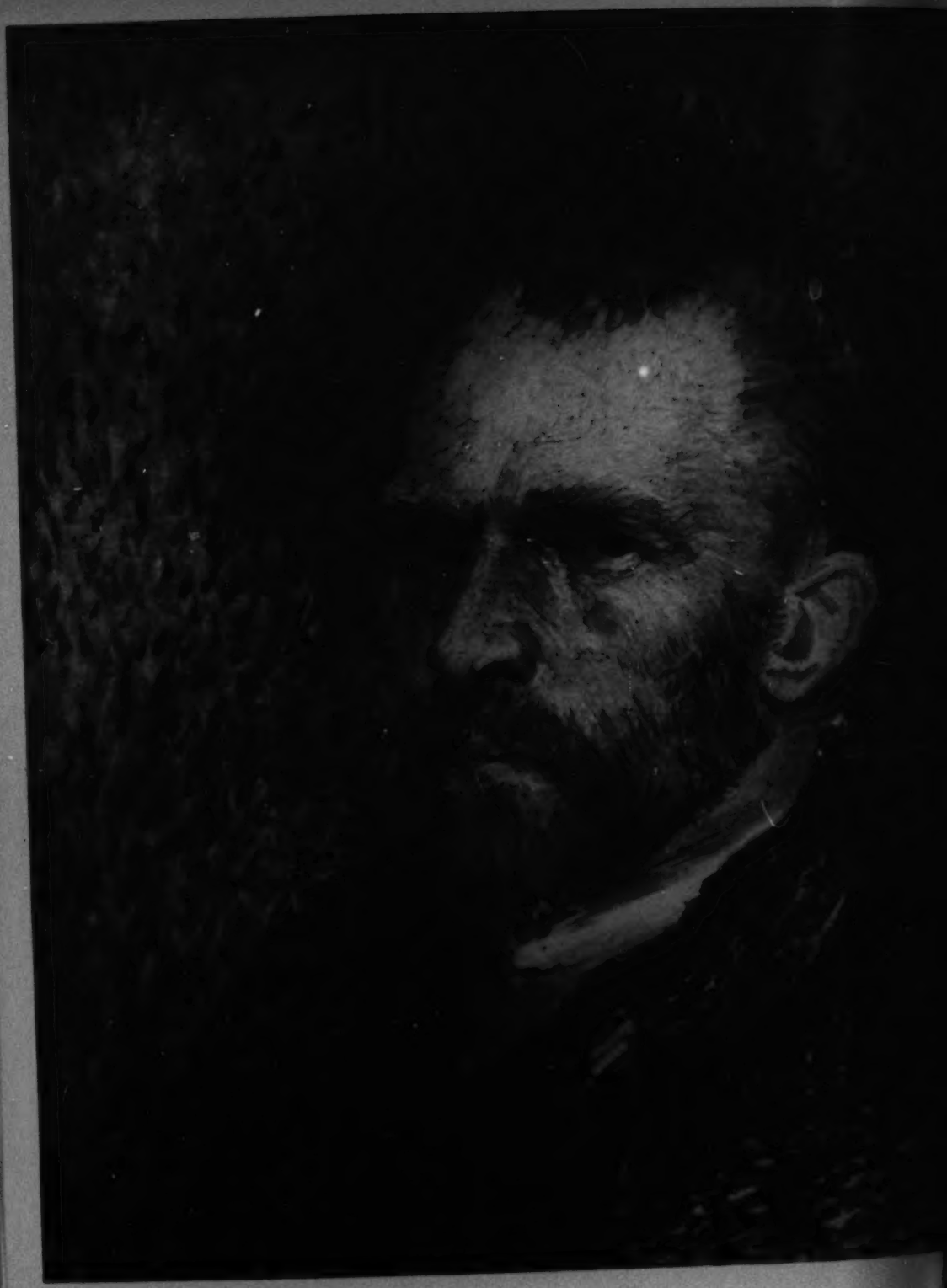
Oil on canvas: 16½ × 12½ ins. (41 × 32.5 cm.)
Paris period (1887)

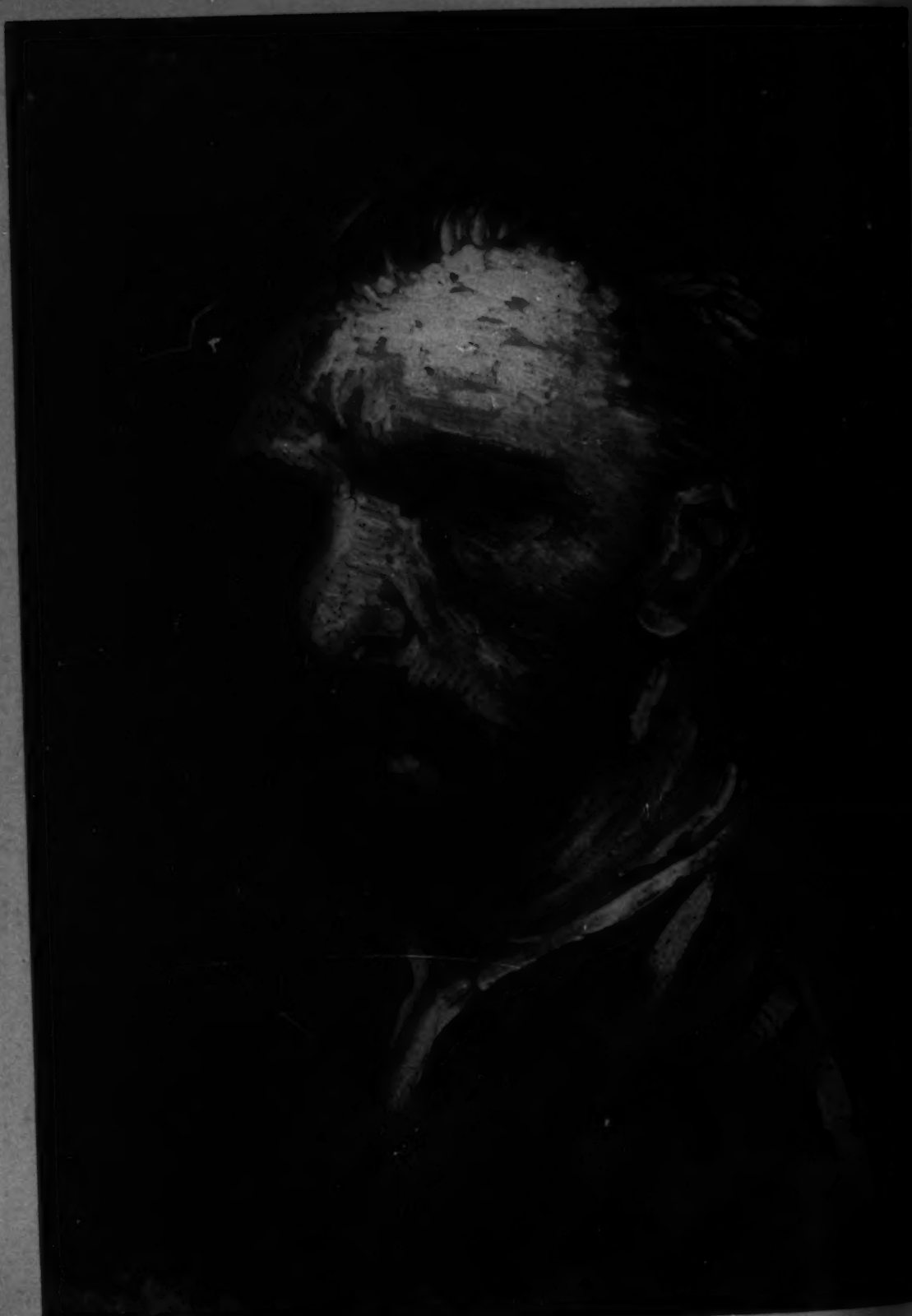
Collection: Stedelijk Museum, Amsterdam

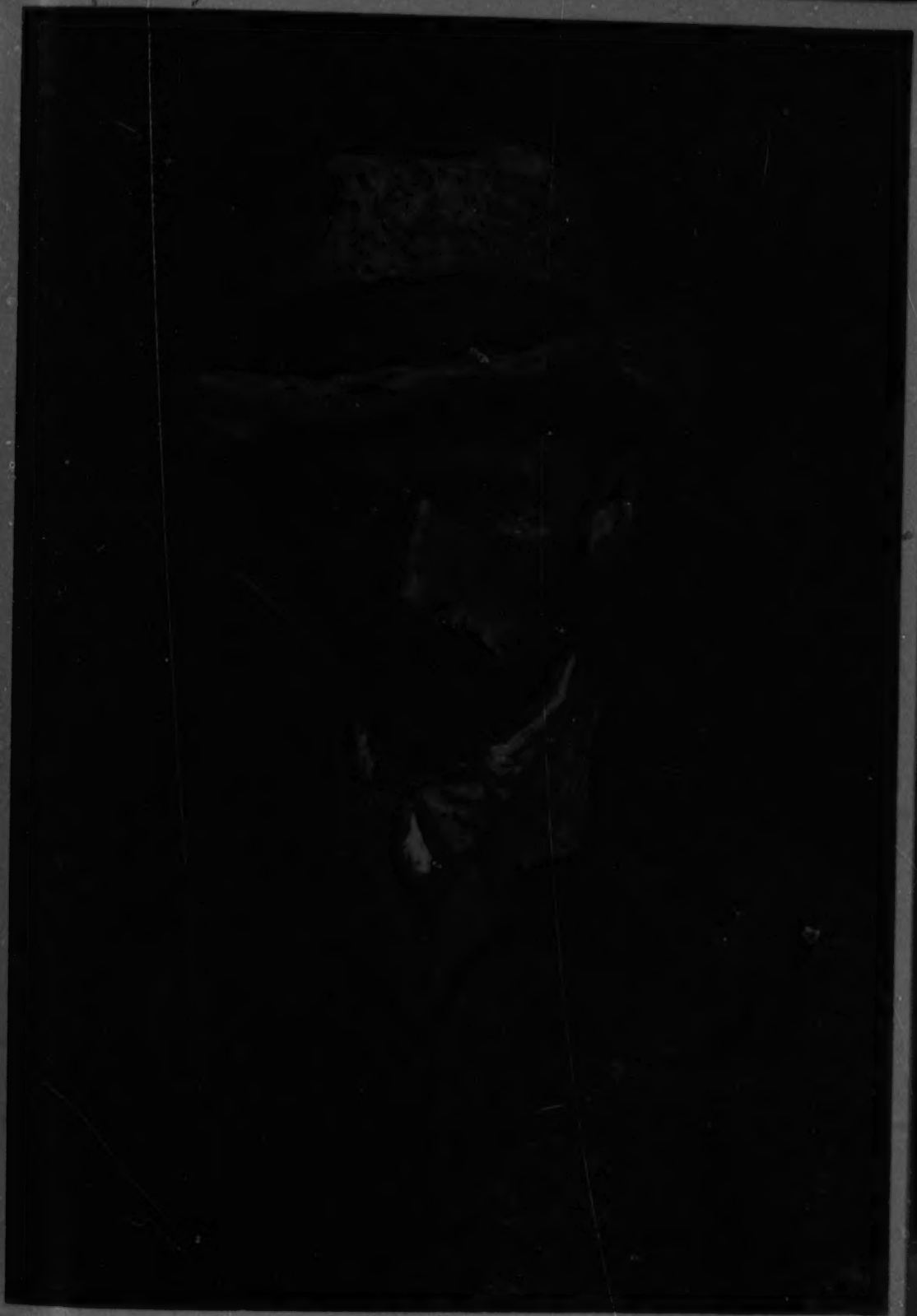












van Gogh as seen by other artists

Henri de Toulouse-Lautrec

Portrait of Vincent van Gogh, 1887
Crayon on paper: 21⅛×17⅞ ins. (54×45 cm.)

Collection: Stedelijk Museum, Amsterdam

Literature: J. Lassaigne, Toulouse-Lautrec, Editions Hypérion, Paris, 1939, p. 46, reproduced

Paul Gauguin

Portrait of Vincent van Gogh, 1888
Oil on canvas: 28⅞×35⅞ ins. (73×91 cm.)
Signed *P. Gauguin '88*

Collection: Stedelijk Museum, Amsterdam

Literature: J. Rewald, Gauguin, The Hypérion Press, p. 15, pl. 45
C. Estienne, Gauguin, Skira, 1953, p. 45

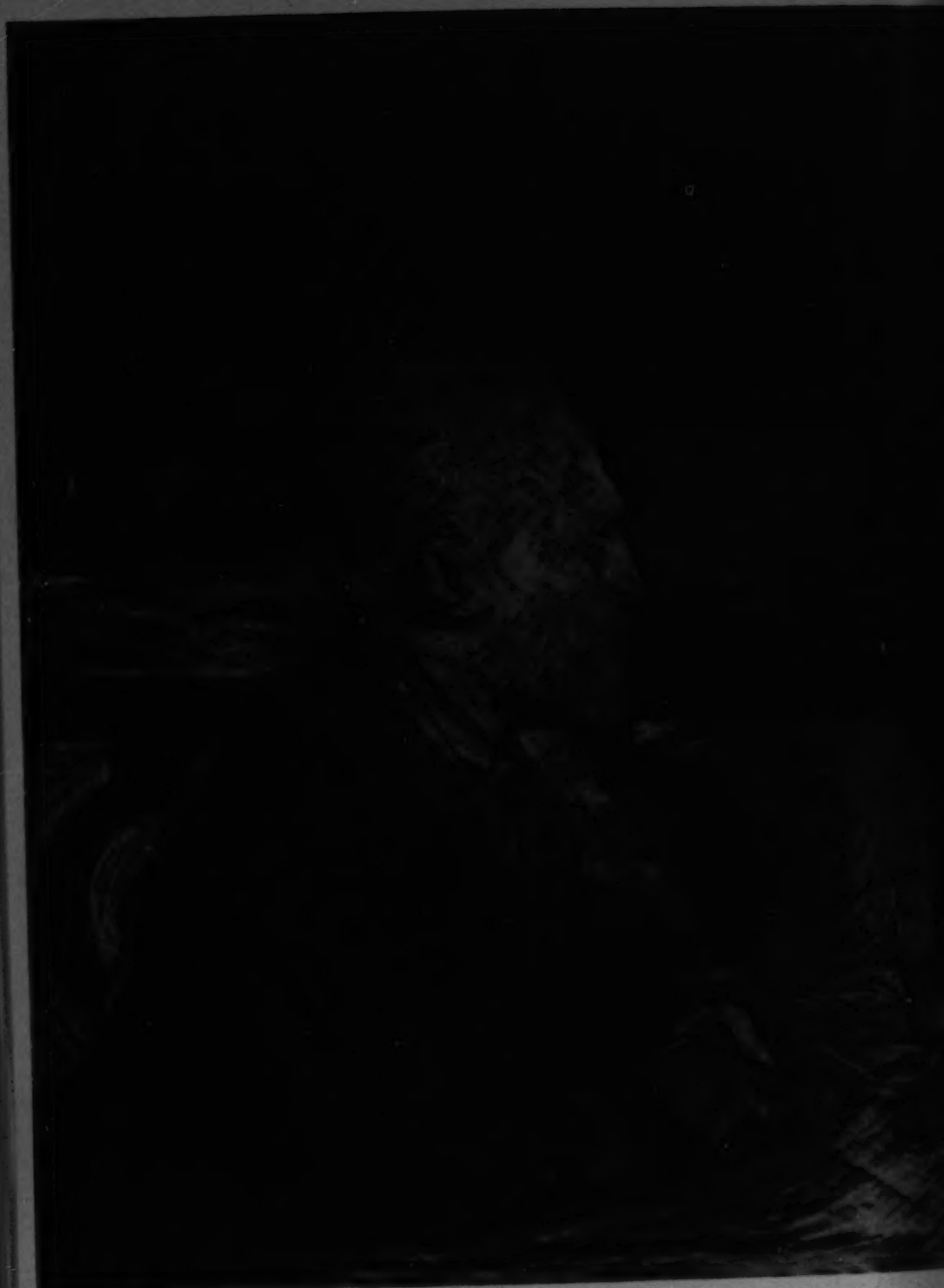
John Russell

Portrait of Vincent van Gogh, 1886
Oil on canvas: 23⅝×17⅞ ins. (60×45 cm.)
Signed *Russell*

Collection: Stedelijk Museum, Amsterdam

Francis Bacon

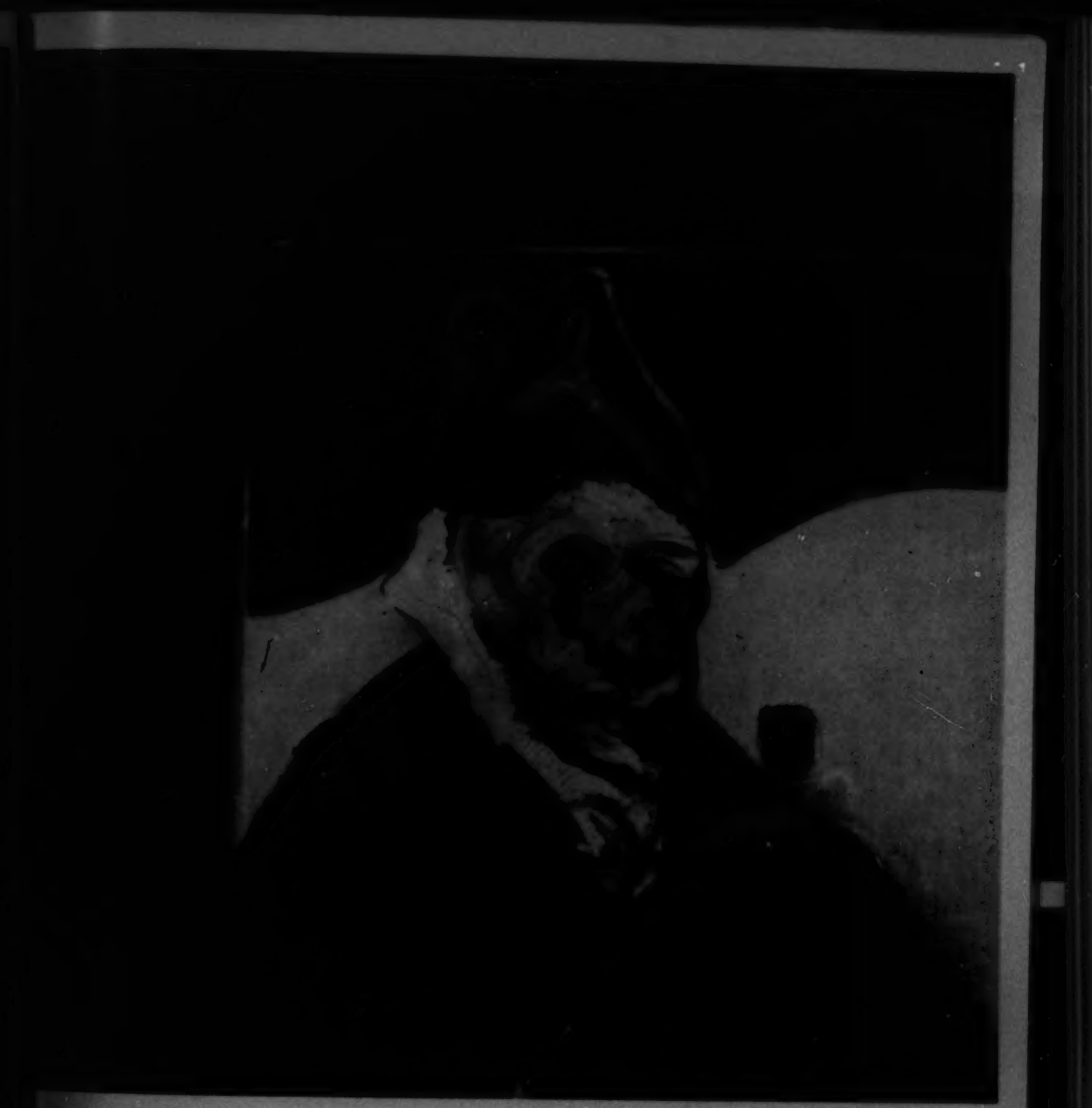
Hommage to van Gogh, 1960
34×34 ins. (86·5×86·5 cms.)



Henri de Toulouse-Lautrec : *Portrait of Vincent van Gogh*, 1887

Gauguin : *Portrait of Vincent van Gogh*, 1888

John Russell: *Portrait of Vincent van Gogh*, 1886



Bacon : *Hommage to Vincent van Gogh*, 1960

Self portraits not included in the exhibition

a Neunen period, 1885
b Paris period, 1887
c Paris period, 1887
d Paris period, 1887
e Paris period, 1887
f Paris period, 1887
g Paris period, 1887
h Paris period, 1887
i Paris period, 1887
j Paris period, 1887
k Arles period, 1888
l Arles period, 1888
m Arles period, 1889
n Arles period, 1889
o Arles period, 1889
p St. Remy period, 1889
q Anvers period, 1890
r Anvers period, 1890
s The Artist on the road to Tarascon
Arles period, 1888

Some Museums and Public Galleries that have purchased Works of Art from Marlborough Fine Art Limited :

The National Gallery

The Tate Gallery

The Barber Institute, Birmingham University

Beaverbrook Foundation, Fredericton, N.B.

City Art Gallery, Bristol

Fitzwilliam Museum, Cambridge

Museum of Modern Art, Dallas

National University Museum, Dublin

Ferens Art Gallery, Hull

Musée des Beaux-Arts de Belgique

Kunsthaus, Basle

Kunsthaus, Berne

Helsingfors Konsthall, Finland

Hamburger Kunsthalle

Staatliche Kunsthalle, Kaarlsruhe

Felton Bequest, Melbourne

Minneapolis Institute of Arts, U.S.A.

Museum of Fine Arts, Boston, Mass., U.S.A.

Museu de São Paulo, Brazil

Kunstnernes Hus Galleriet, Oslo

City Art Museum, St. Louis, Mo., U.S.A.

Staatsgalerie, Munich

Staatsgalerie, Stuttgart

Toledo Museum of Art, Ohio, U.S.A.

The Art Gallery of Toronto, Canada

Museo Civico, Venice

Kunsthaus, Zürich

Forthcoming Exhibitions

Kokoschka in England and Scotland
Henry Moore : Stone and wood carvings

Some past exhibitions of interest organised by Marlborough Fine Art Ltd

Complete Collection of Degas Bronzes, 1951
Theodore Gericault, 1952
Gustave Courbet, 1953
Mary Cassatt, 1953
Paul Signac, 1954
Roussel, Bonnard, Vuillard, 1954
Claude Monet, 1954
Picasso Drawings and Bronzes, 1955
Pissarro, Sisley, 1955
Fernand Leger, 1955
Renoir, 1956
Constantin Guys, 1956
Rebeyrolle, 1956
Gleizes, 1956
Harpignies, 1957
Sironi and Campigli, 1957
Henri Laurens, 1957
Juan Gris, 1958
Paul Signac, 1958
Masson, 1958
Boudin, 1958
Theodor Werner and Woty, 1959
Bardone, 1959
Art in Revolt : Germany, 1905-25, 1959
Francis Bacon, 1960
James Ensor, 1960

Designed by Herbert Spencer RDI A
Printed at The Press of Frank Jucker Ltd,
8-9 St. Mary's Row, Birmingham 4

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22-XI-1960.